

# CATHOLIC MUSIC WITH LATIN WORDS,

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3354. Mass in Plain Chant, Missa de Angelis, (C). Bound. (1 v.) with Cho. in unison, ad lib.....Peters 70	Regina Coeli, (A) (Quart. and Chor.) from Easter to Trinity Eve.....Baumgartner 30	3564. Te Matrem Praedicamus, (Ab) (Der Mutter und dem Sohne.) We call to thee, O Mary, Words Rev. Donald Macleod 20
2633. Mass in C. (Sop., Alt., Ten. and Base.) By Tauman. See Peters' Catholic Harmonist.....Peters 1.25	2979. Regina Coeli, (A) Solo, (Sop.) Duo, (Sop. and Base) and Cho. Easter to Trinity Eve.....Beethoven 25	1647. There were Shepherds, (C) Solo (Sop.) and Cho. See Christmas Hymn, (C).....Carr 20
74. Memorare, (F) Solo (Sop.) with Cho. For Offertory.....Lambillotte 40	1743. Regina Coeli, (Bb) Solo, (Sop.) and Cho.....Herold 15	2970. Thou art our Father, (F) Solo (Sop. and Chorus. See Alma Virgo, (F). Offertory.....Hummel 60
3354. Missa de Angelis, Mass in Plain Chant, (C). Bound. 1 v. (with Cho. in unison ad lib.).....Peters 70	2202. Regina Coeli, (Eb) Duo (Sop. and Alto) and Cho. From Easter to Trinity Eve.....Lambillotte 60	2985. Veni Creator, (F). Russian Hymn. (Sop. Solo, with Quart. and Cho.) Before Service.....20
952. O Benigna, Blessed be thou, etc., (G) Solo (Sop.) Duo, Trio, Cho. Offertory or Benediction.....Novello 20	1760. Responses at High Mass, (Bb).....15	1855. Veni Creator, (F) Solo, (Base.) Duo, (Ten. and B.) with Cho. Before Service.....Hummel 20
1626. O cor Amoris Victim, (D) 2 Sop. Canto Obligato, with Cho. For Offertory.....Lambillotte 60	2676. Salve Regina, (G) 4 v. (2 Sop., T. and B.) Vesper Service. Trinity Eve to Advent.....Weninger 20	2986. Veni Creator, (C) (2 S., T. and B.).....Lambillotte 15
3495. O Esca Viatorum (Eb) (Prayer from Moses,) 4 voices for Offertory or Benediction.....Rossini 20	8139. Salve Regina, (Eb) 4 v. (2 Sop., T. and B.).....Spath 25	3359. Veni Creator, (D.) Quartette and Cho. (2 Sop., T. and Base.) Before Service.....Lambillotte 40
1777. O Gloriosa Domina, (D) 4 v. (2 Sop., Ten. & Base.) For Offertory.....Lambillotte 40	3549. Salve Regina, (Eb) 4 v. (sung from Tri. Su. until Advent).....Spath 25	1736. Veni Sancte Spiritus, (F) Solo, (Sop.).....Handel 15
3236. O Gloriosa Virginum, (A) Sop., T. and Base, with Chorus. For Offertory.....Haydn 30	2981. Salve Regina, (C minor), (2 S., T. & B.).....Lambillotte 30	1933. Veni Sancte Spiritus, (Eb) 4 v. (1st and 2d Sop., Ten. and Base.) Before Service.....Deutsch 50
1487. O Quam Dilecta, (Eb) Base and Ten. Solo, with Cho. For Offertory.....Lambillotte 40	1745. Salve Regina, (G) Solo, (Sop. or Ten.).....Manners 20	3571. { Tantum Ergo, (E minor), 4 v., for Benedic. Bach. } Veni Sancte Spiritus, (D) 4 v., (Before Ser.) Kreutzer. } 20
1738. O Queen of Glory, (F) Solo (Sop. or Ten.) See Ave Maria, (F.) Offertory.....15	Salve Regina, (G) Trio, from Trinity Eve to Advent.....Bonfichi 30	49. Vesper Hymn to the Virgin, (D.) Evening closes. Solo, (Sop.) Duo, (S. & T.) Trio and Cho.....Peters 20
1115. O Salutaris, No. 1, in G, (Alto Solo, with Duet.) For Benediction.....D' Hollander 20	1746. Salve Regina, (F) Solo, (Sop. or Ten.).....Cooke 15	1655. Vespers. Ten Sets, for the different Feasts of the Year.....Newland 90
3804. O Salutaris, (C) duo, (Sop. and Tenor.) Benediction.....Lambillotte 20	1744. Salve Regina, (C) Solo, (Sop. or Ten.).....Himmel 20	3238. Vespers, (G.) Gregorian and Magnificat. 4 v. (1st and 2d Sop., Ten. and Base.).....Peters 25
1754. O Salutaris, (G) Trio (Sop., Alto and Base).....15	2635. Sancta Maria, (G) Canto Obligato and Cho. For Offertory.....Buhler 50	1767. Vide Aquam and Asperges. (C) 3 v. (Sop., Ten. and Base.) For Easter.....Novello 20
1755. O Salutaris, (Eb) Solo (Sop. or Ten.).....15	4038. Schmid's Mass in C.....1.25	3056. Virgo Prudentissima, (G) Solo, (Sop.) Quart. and Cho. ad lib. Offertory or Benediction.....Witzke 40
3469. O Salutaris, Trio (Eb) (Sop., Ten. and Base.) Benediction.....Verdi 25	Sub Tuum Praesidium, &c., (F. Offertory or Benediction, Sop., Ten. and Bas.....Lambillotte 18	1645. We praise thee, O God, (C.) See Te Deum, (C) 4 v. Festivals of Rejoicing.....Newland 80
3376. O Salutaris, (Bb) B. & T. Solo & Trio.....Beethoven 20	Sub Tuum Praesidium, &c., (G.) Offertory or Benediction.....A Lady 18	2214. Who can with thee compare, (G) Solo, (Sop.) See Inviolata, Hymn to B. V.....Colliere 20
3434. O Salutaris, (D) (Sop., A., T. and B.).....Lambillotte 30	3318. Super Flumina Babylonis, (A minor), (Sop., Ten., Alto, and Base.) Offertory for Feast of the Ascension.....Lambillotte 40	2634* Young Catholic's Vocal Class Book, (bound,) containing a Course of Instructions, and a Series of Hymns. Arranged especially for Female Voices. Price \$4.00 per doz.....W. C. Peters 45
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1753. O Salutaris, (A) Solo Sop.....20	3435. Tantum Ergo, (G) (S., A., T. and B.).....Lambillotte 40	
3060. O Salutaris, (Eb) Solo (Sop. or Ten.) and Ave Verum, (F) 4 v. (2 Sop., Ten. and Base.) Benediction.....Himmel & Novello 15		
2977. O Salutaris, (G) Solo, (Base.) Duo, Trio, and Cho. For Benediction.....Rossini 25		

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# O COR AMORIS VICTIMA.

DUET (Canto Obligato) and CHORUS.

Arr'd from Lambillotte, by W. C. PETERS.

*Andantino.*

*dolce.*

*Canto Obligato.*

*Soprano. 2º*

O Cor, amoris Victima! O Cor, amoris

Victima! coe-li perenne gaudium, coe-li, coe-li per-en-ne gau-dium!

X1626-13

Entered according to Act of Congress, A.D. 1866 by J. L. PETERS and Bro. in the Clerk's Office of the Eastern District Court of Mo.



Canto.

3

*Sop<sup>o</sup>1*  
O Cor, amo-ris Victi-ma! O Cor, amo-ris Victi-ma!

*Sop<sup>o</sup>2*  
O Cor, amo-ris Victi-ma! O Cor, amo-ris Victi-ma!

*Tenor*  
O Cor, a-mo-ris Victima! O Cor, a-mo-ris Victima!

*Basso*  
O Cor, a-mo-ris Victima! O Cor, a-mo-ris Victima!

*mf*

Mor-ta-li

coe-li per-en-ne gaudium coe-li, coe-li, per-en-ne gau-di-um.

coe-li per-en-ne gaudium, coe-li, coe-li, per-en-ne gaudi-um.



4

um, morta - lium so - la - ti - um. mor - ta - li -

*ff* Morta - li - um, morta lium so - la - ti - um.

*ff* Morta - li - um, morta - lium so - la - ti - um.

*ff* Morta - li - um, morta - lium so - la - ti - um.

*ff*

um, mortalium spes ul - ti - ma! O Cor, a - mo - ris. a - moris

*ff* mortali - um, mortalium spes ultima.

*ff* mortali - um, mortalium spes ultima.

*ff* mortali - um, mortalium spes ultima.

*ff* *p*



Victima. O Cor, O Cor a . mo . ris Vic - ti - ma.

Victima. O Cor, coe-li perenne gau-di-

Victima. O Cor, coe-li perenne gau di-

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment. The music is in G major and 4/4 time. Dynamics include *p* (piano) and *f* (forte).

O Cor

-um, mortalium so-la - ti - um, mortalium spesul-ti - ma, mor-ta-li - um spesul - ti - ma.

-um, mortalium so-la - ti - um, mortalium spesul-ti - ma, mor-ta-li - um spesul - ti - ma.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment. The music is in G major and 4/4 time. Dynamics include *f* (forte).



6

musical score for the first system, measures 1-4. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: dulce! O Cor, amabi-le! a - more nostri sauci-um, a - more nostri lan-gui-

Lyrics: dulce! O Cor, amabi-le! a - more nostri sauci-um, a - more nostri lan-gui-

musical score for the second system, measures 5-8. The score continues the vocal ensemble and piano accompaniment. The lyrics are: - dum, a - more, a - - mo-re, a - mo - re, a - mo - re, a -

Lyrics: - dum, a - more, a - - mo-re, a - mo - re, a - mo - re, a -



7

mo...re lan - - - gui

nos - tri a - mo - re. a - more nostri languis

- dum! pla - ca - bi - le. fac - sis mihi fac sis mihi pla  
 - dum! Fac sis mi hi fac sis mi hi pla ca - bi - le, pla ca - bi - le. mi - hi mihi  
 - dum! Fac sis mi hi fac sis mi hi pla ca - bi - le, pla ca - bi - le. mi hi mihi

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8

ca... bi - le.

fac sis, fac sis mi - hi, fac sis mihi placa-bi - le.

fac sis, fac sis mi - hi, fac sis mihi placa-bi - le.

*ff*

*Allegro.*

*Canto.*

Quos abluis - ti san-guine, Ve - nis a - per - tis om - ni - bus, No in ti - mis re -

*Sopf. 2*

*p*



Handwritten musical score for a piece titled "Cessibus, Semel receptos conti-ne." The score is written on ten staves, organized into five systems of two staves each. The notation is in G major (one sharp) and 4/4 time. The lyrics are written below the staves, with some words appearing on multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). The handwriting is in ink on aged, slightly stained paper.

Lyrics: cessibus, Semel receptos conti-ne. Nos in timis re - ces - si-bus, Semel recep-tos. Nos in timis re - ces - si-bus, Semel recep-tos. Nos in timis re - ces - si-bus, Semel recep-tos.

The image shows a page from a musical score, likely a Mass, in G major (one sharp). The score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on staves with treble and bass clefs. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are in Latin: "con - ti - ne, Nos in - ti - mis re - ces - si - bus, Semel re - cep - tos con - ti - ne. Je -". The music is in 4/4 time. The piano part features a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand. The vocal parts enter with the lyrics "con - ti - ne," followed by "Nos in - ti - mis re - ces - si - bus," and then "Semel re - cep - tos con - ti - ne." The page is numbered 10 in the top right corner.



10

- su Patris Cor u - nicum, Pu - ris a micum mentibus pu - ri s pu -

a - mi - cum men - ti - bus,

- su Patris Cor u - nicum, Pu - ris a - mi - cum men - ti - bus,

a - mi - cum men - ti - bus,

*pp*

*pp*

*pp*

*pp*

*cres.* *cen* *do.*

- ris pu - ris pu - ris In

a - mandum cor - di - bus, a - mi - cum men - ti - bus, a - mandum cor - di - bus,

a - mandum cor - di - bus, a - micum men - ti - bus, a - mandum cor - di - bus,

8



DUO. 11

corde reg-nes om-ni-um, In cor-de reg-nes om-nium. Je-su Pa-tris Cor

In cor-de reg-nes om-ni-um.

In cor-de reg-nes om-ni-um.

*Je su Pa tris Cor*

u-nicum, Pu-ris a-mi-cum men-tibus pu-ris pu-

u-nicum, Pu-ris a-mi-cum men-ti-bus, a-mi-cum men-ti-bus,

*u-ni-cum Pu-ris a-mi-cum men-ti-bus*

a-mi-cum men-ti-bus,

pp

pp

pp

pp



12

- ris                      pu - ris                      pu - ris

a - man-dum cor - di-bus,      a - mi-cum men-ti-bus,      a - man dum

a - man-dum cor - di-bus,      a - mi-cum men-ti-bus,      a - man-dum

In cor...      In cor-de,      in cor-de      reg - nes,

cor - di-bus.      In cor-de,      in cor-de      reg - nes,



de, regnes om - ni - um.

reg - nes, In cor-de reg - nes om - ni um, in cor-de regnes om-ni

reg - nes, In cor-de reg - nes om - ni - um, in cor-de regnes om ni -

*f* *ff* *f* *ff* *ff*

In cor de regnes om ni um.

- um, in cor - de reg-nes om-ni - um, reg-nes om - - ni - um.

- um, in cor-de reg-nes om-ni - um, reg-nes om - ni - um, Je - su

*f*



14

*accelerando.*

*f* Je - su Pa - tris Cor u - ni - cum In cor de regnes om - ni - um

*f* Je - su Pa - tris Cor u - ni - cum In corde regnes om - ni - um *accelerando.*

*f*

- men. A - men A - men A - men.

Amen, A - men. Amen, A - men. A - men, A - men.

Amen, A - men. Amen, A - men. A - men, A - men.

*ff*

*ff*

X1626-13